

BODY TO TEXTILE: ADAPTATION OF GODNA ART IN TEXTILE

BY GOND TRIBAL WOMEN OF SARGUJA DISTRICT

RICHA TAMRAKAR¹ & DR. SHIPRA BANERJEE²

¹Research Scholar, Home Science Discipline, Government D. B. Girls P. G. (Auto.) College, Raipur, Chhattisgarh, India

²Assistant Professor, Department of Home Science, Government D. B. Girls P.G. (Auto.) College, Raipur, Chhattisgarh, India

ABSTRACT

There are a lot of Tribal arts in Chhattisgarh. Godna is one of them which is the most traditional art. This research paper is based on the use of Godna art in Textile and document the process, fabric, colors and motifs used in Godna Painting. In this art different shapes and designs are used to decorate the human body. In urban areas, this art is known as a tattoo. Tribal beliefs say that these are the only ornamentations which remain with them even after their death. Godna is used for not only beautification but also for social and spiritual reasons. Chhattisgarh is a tribal majority state and rich with many tribal arts. In the neo-liberal era, Godna has changed. Modernization and changing in fashion is the reason that the young generation of tribes is going detach from Godna practice on their bodies. Therefore ladies of Gond tribe of Sarguja District of Chhattisgarh have started painting and designing Godna on Textile material like saree, dupatta, table cloth, etc and given a new form to Godna art. This transformation work of Godna art became an income source for those tribal ladies. They paint the Godna designs on cloth and sell them with the help of 'Chhattisgarh Handicraft Development Board', this board is established by Chhattisgarh state government to develop and encourage handicrafts of the state. Designs of Godna art applying on textile is not only provide income but also conserve this traditional art.

KEYWORDS: Godna Art, Godna Painting, Gond Tribe & Textile

Received: Mar 26, 2019; **Accepted:** Apr 17, 2019; **Published:** May 07, 2019; **Paper Id.:** IJEEFUSJUN20197

INTRODUCTION

Traditional body tattooing is called Godna in Chhattisgarh. Godna is a traditional art of Chhattisgarh. In this art different shapes and designs are used to decorate the human body. In urban areas, this art is known as tattoo. There are many names of Godna in a different part of the world. Godna is very important in tribal culture. Although ornaments are quite common among the tribal folks of the state, their spiritual concept of ornamentation varies. As per their belief, ornaments are mortal as they are human-made. Thus they have invented Godna art or tattoos which are the permanent ornamentation and lasts forever. Tribal beliefs say that these are the only ornamentations which remain with them even after their death. Godna is used for not only beautification but also for social and spiritual reasons.

Chhattisgarh is a tribal majority state and rich with many folk arts. There are 42 tribal casts residing here, mainly Gond, Halba, Mariya, Muriya, Baiga, etc. There are many types of Godna motifs in tribes living in different areas, which represent their cast, region, and culture.

Nowadays women of Sarguja district of Chhattisgarh involve in hand painting Godna art in textile materials along with body tattooing. This research paper is based on the use of Godna art in textile material. In this

research, we observed and studied on adaptation of Godna art on saree, dupatta, bed sheet and Table clothes, etc.

OBJECTIVE

- To know the changing pattern of Godna art and procure information about Godna painting process, fabric, motifs, and colors.

LIMITATIONS

- Only Sarguja district of Chhattisgarh is selected for the study.

METHODOLOGY

Research Design

The major objective of this study is to procure information about changing pattern of Godna and document the process, fabric, colors, and motifs of Godna painting in textile. A descriptive research design was planned. To get complete and authentic information we visited their homes and workplaces and interview schedule and participatory observation technique were undertaken. The question dealt with demographic detail, basic information about Godna, its process, colors, motifs, and fabric. A multi-visit interview method was implemented along with photographic documentation for the collection of data. The samples size comprised of 32 women from 13 families from the villages of Sarguja District where Godna Artists are living.

People and Area

- **Locale of Research-** Chhattisgarh is one of the tribal majority states and located in the center part of the country by separated from Madhya Pradesh in 1st of November 2000.

There are 27 districts in the state. The study was conducted in the Sarguja district of the state. Sarguja is situated in north Chhattisgarh, connected by train and road. Ambikapur is the district headquarter of the district.

- **Selection of respondent-** For the study 32 woman, Godna artists were selected randomly for the study.
- **Tools and equipment-** Personal interview, Schedule, Observation, Home visit
- **Data collection**
 - Primary data-Observation, personal interview, home visit
 - Secondary data – Data provided by CG Handicraft development board, Newspapers, magazines, etc.

ANALYSIS AND DISCUSSION OF RESULTS

On the basis of responses of Godna artists and observation the finding of the study classified in the following points.

Demographic Information

Table 1

Demographic Characteristics	Option	Frequency	%
Age	20-29	08	25
	30-39	11	34.37
	Above 40	13	40.63
	Total	32	100
Educational Qualification	Illiterate	03	9.37
	Primary school	13	40.63
	Middle school	05	15.62
	High school	07	21.87
	Higher secondary	04	12.5
	College	00	00
	Total	32	100
Marital Status	Married	27	84.37
	Unmarried	04	12.5
	Widow	01	3.12
	Total	32	100
Involvement of women in other income work with Godna panting	Yes	13	40.62
	No	19	59.37
Total		32	100

Information Related to Godna Painting



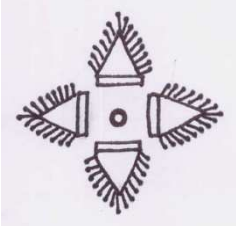
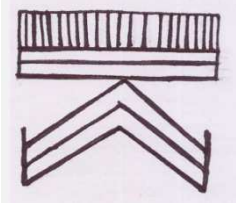

- **Reason of Transformation of Godna from body to textile** – As per responses of artists that young generation of tribes is going detach from Godna practice on their bodies. Therefore ladies of Gond tribe of Sarguja District of Chhattisgarh have started painting and designing Godna on Textile material like saree, dupatta, table cloth, etc and given a new form to Godna art. Traditional Godna on the body is their traditional and family profession and this was a livelihood for them. Decreasing of this traditional art ladies of Gond tribe of Sarguja District of Chhattisgarh have started painting and designing Godna on textile to earn a livelihood.
- **Tools** – No special tools required for the Godna painting. The women gather at a place after finish their house chores and paint sarees and other fabrics using homemade natural colors by brushes.
- **Article produced by Godna Painting** - Mainly the paint sarees and also made dupatta, table clothes and bed sheets from Godna painting.
- **The fabric used for Godna painting** – Mainly Kosa silk (a type of silk produce in Chhattisgarh), Cotton and all types of plain fabric.
- **Natural Sources and method of making colors**- Bark, leaves, flowers, seeds of different trees are used for making colors. They crush the ingredients and boil with water in soil pot and separate the color by filtering with a cloth.

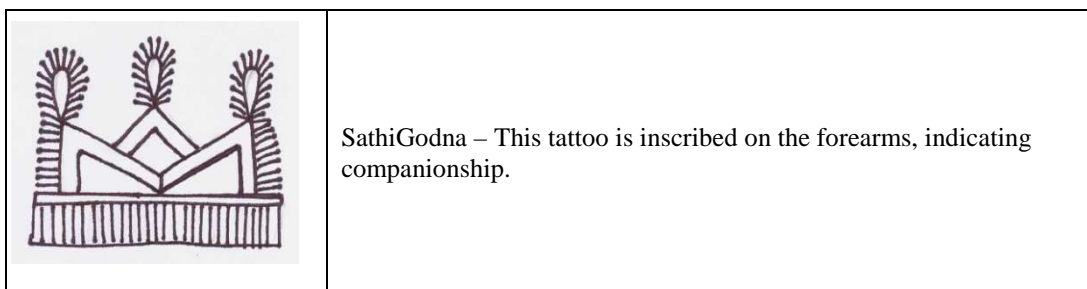
Table 2: Colors and their Sources

Local Name of Tree	Botanical Name of Tree	Part Use for Color	Colors Made from Them
1.Rohina	Mallotusphilippensis	Bark	Dark Red Color
2.Khair	Senegalia Catechu	Tree Trunk	Dark Brownish Red color
3.Parsa	Buteamonosperma	Flower	Light Red color
4.Dhanwai	Rauvolfiaserpentina		
5.Harra	Terminaliachebula	Fruit	Black
6.Bahera	Terminaliabellirica		

- **Motif** – They use their traditional Godna motifs for Godna painting. Some motifs and their local name are shown on the table below.

Table 3

Godna Motifs	Name
	Karelachani – This motif is inscribed after puberty on the forehead, neckline, and arms. It is meant to reduce anger, tension, and wards off the evil eye.
	Machhimudi – this tattoo is applied on ankles at the time of marriage.
	ChhatiGodna - This is the final tattoo inscribed onto the body. It marks the beginning of motherhood.
	PhoolawariGodna – It's applied on arms, thighs, and feet as a means of decorating and beautifying the body.
	ParriBijaGodna – Its an ornamental tattoo and applied on hand and feet.

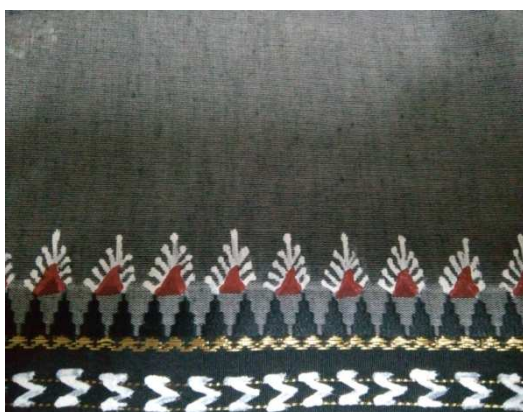


- **Product Selling** - 'Chhattisgarh Handicraft Development Board', this board is established by Chhattisgarh state government to develop and encourage handicrafts of the state. With the help of this board, they sell their products. The board open stores in different cities of Chhattisgarh named SHABURI EMPORIUM for selling and promoting of different handicrafts of the state including Godna painting products. The board shows the exhibition from time to time for their products.

CONCLUSIONS

The present study was based on Gond tribe's Godna art, the beautiful tribal art of Chhattisgarh and its transformation in textile material by the Gond women of Sarguja district of the state. We found that Godna on the body is their traditional and family profession and this was a livelihood for them. Decreasing of this traditional art ladies of Gond tribe of Sarguja District of Chhattisgarh have started painting and designing Godna on Textile material like saree, dupatta, Table cloth, etc and given a new form to Godna art. This transformation work of Godna art now became an income source for those tribal ladies. We found that they use only pure natural colors for painting fabrics. These colors are fast to use and never bleed during or after washing the fabric. They use their traditional Godna motifs for painting on fabric. We found that the women make large no of sarees from Godna painting they said that saree is a highly demanded product of Godna painting.

PHOTOGRAPHS OF VISIT



Godna Painting Saree



Godna Motif Sketch



Godna Artis Showing their Product



Gond Women Artists of Godna Art with Researcher



Traditional Godna on Hands of Gond Tribal Lady

Figure 1

REFERENCES

1. Alam, S and Kumari, M(2017). Tribal Heritage Conservation in Jharkhand from an anthropological viewpoint. *Indian Journal of Social Research*, 58 (6), 9 (3-924). Retrieved from https://www.researchgate.net/publication/322686341_Tribal_Heritage_Conservation_in_Jharkhand_from_an_Anthropological_Viewpoint
2. Kamat A. (2012). *Handicraft of India: Folk painting*. Retrieved from www.kamat.com on July 17, 2014.
3. Kaur, N. (2010), *Comdex Fashion Designing Vol. I Fashion concept*. Delhi: Dreamtech press.
4. Mohanta, B. (May 2015). *Tattoo and Tribal Identity: A case of the Baiga Tribe of Central India*. Vol 2, Issue- 2, 80-87.
5. Prajapati, M. M., Patel, R. N., Dhandhukia, R. D., & Solnaki, K. D. (2014). Impact of agricultural modernization on sustainable livelihood among the tribal and non-tribal farmers. *Journal of Agricultural Extension and Rural Development*, 6(4), 138-142.
6. Behera, B. S., & Mohit, D. (2015). Constraints and case studies of adoption of vegetables by tribal farmers of Keonjhar District of Odisha. *International Journal of Agricultural Science and Research (IJASR)*, 5(5), 375-392.
7. Mohapatra, A. (May 2013). *Tribal tattoos: A social culture practice*, vol -3, 292-293.
8. Pandey, A.K.(2016). "Badalte Parivesh me Baiga Janjatiya Samudayeki Godna Paramparayen." *Media Mimansa*, July 2016, pp 53-58